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Rosol Korzalski, the most wonderful of musical prodigies of the day, is a Pole, eight years of age. His musical education began when he was very young. His mother, it is said, took advantage of his evident musical aptitude as a basis to divert his attention from painful subjects by music. At the age of three he studied with a professor in the Warsaw Conservatory, and at the age of five he made tours through the various countries of Europe. He is the composer of some fifty pieces, about fifteen of which have been published. His practices very little yet can perform some of the most difficult compositions of Mozart, Chopin and Beethoven.

Mr. Armstrong, of Alton, spent some time at the World's Fair.

A Bombay man has constructed a bedstead priced at 10,000 rupees, and the Iron Manger appends the description as follows: "It has at its four corners four tall-sided gradually dressed (sleean) dormers, those at the head holding lanterns, while those on the right and left foot hold fans."

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Vol. 16—No. 8.

CITY NOTES

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly. In renewing your subscription please mention this fact, and

AUGUST, 1893

Do not subscribe to the REVIEW through any one on whose honesty you cannot positively rely. All authorized agents must give our official receipt, a *fac-simile* of which is shown on the third page of cover of the REVIEW.

Prominent Artists will Assist Sonso

The Exposition will open September 6th and close October 21st. The art galleries will be more magnificent than ever, while the displays of machinery and manufactures of every variety will be a wonderful attraction in themselves.

With four concerts daily by the Sousa's Grand Concert Band, the music season promises to be a very brilliant one.

The grand illuminations of the principal streets will occur on the following dates: Tuesday, August 15; Thursday, August 17; Thursday, August 24; Thursday, August 31; Monday September 4; Thursday, September 7; Thursday, September 14; Thursday, September 21; Thursday, September 28; Saturday, September 29; Saturday, October 6; Valedictory night, Thursday, October 5; Thursday, October 12; Thursday, October 19.

Do you want to know what constitutes musicianship? The ability to play as if a performer, a practical knowledge of theory, the ability to read and write music, the ability to understand and to perform is no proof of musicianship; as well might an individual be given credit for learning because he can repeat an alphabet. Neither of these efforts are proof of the individual's knowledge of what he is representing or the value of things—many years of study and practice are required to reach the stage of the different phases of theory, musical history both general and as applied to the instrument, musical literature, the technique of playing, and the ability to teach. The musician who is blessed by a good literary education, jealousy and ignorance are twin sisters and where differences arise of a musical nature, the musician who is not well educated in literature is devoid of jealousy—its presence is proof positive of intellectual weakness somewhere. An education makes one more capable of understanding the value of things and less apt to try to cover the weakness by walling him in by uncharitable, unhelpful, unkind, and untruthful and ignorant musical criticism. Lord deliver us. *W. H. Davis*

One of the most graceful additions to the library are musical literature of recent years is the "Famous Composers and Their Works," published by the great house of Miller & Co., Boston, Mass., musical director of Harvard College, and the selections were made by Theodore Thomas. The art department was so kind as to send me a copy of the book, which I am glad to say that no pains have been spared to make the work the best of the kind ever issued. Added to this, the style and appearance of the book is beautiful. It is a volume of some two hundred pages has been spared to make it a gem among works. It is published by subscription in convenient monthly parts, each containing four or five plates, and is now at sixteen pages of engraved music. The St. Louis edition is sixteen plates. The book is published by Miller & Co., Boston, Mass., 380 & 390 North-Howard Building. Biographies by the leading European composers are given, and the names of the composers are given. Examples of the composition of each composer are given. Haydn and Mozart are features of the work, and judging from them it will be seen that it is enriched by the addition of other masters. It is a volume of some two hundred pages.

The symphonic works of Tchaikowski have for a long time been included in the *repertoire* of the important orchestras of the world. His *symphonies*, *the 1812 Overture*, *the 1812 Overture*, *Romeo*, *The Tempest*, *Manfred*, *Francesca*, etc. Tchaikowski is a voluminous composer. The greater part of his songs and operatic airs have been popularized by the star and prima divas of the world. His music has been one of the most popular known in the western countries of Europe. And here we may allude to the sensation which was caused by the performance of his *symphonies* at the Colonne in 1887, 1888, 1889 and 1890, and at the Colonne concerts in 1891.

For eleven years he gave lectures in composition at Moscow Conservatoire. Now, however, he devotes himself entirely to composition, and, like his illustrious master, Tchaikowski, has produced music of every kind, vocal and chamber music, symphony and opera. He has displayed an inexhaustible fertility, and in whatever he has attempted he has given evidence of exceptional talent, especially in the symphony and quartet. He is particularly remarkable for his wealth of melody. For the most part his themes are charming, and though they sometimes lack power and dignity, they are always attractive by their sad

He has also mastered the resource of harmony. The delicate and bold touches of modern harmony are well known to him, and his instrumentation is usually rich. In chamber music he has been especially successful. His compositions are characterized by a wealth of melody, by the independence of the several parts, and skill in the use of the intricate and complex textures of modern music. His more contemporary works, and may rank with the finest compositions of Strad, Brahms, Cesar Franck, and Saint-Saëns. For the piano he has written a number of brilliant and beautiful pieces, and very few developed, and many detached pieces which deserve to be better known. Lastly, he has written a considerable amount of music for the stage, and has had considerable success in this field. His most important dramatic work is *Eugene Onegin*, produced in 1884. — *Ex.*

No event of late in the musical world has attracted as much attention or had been fratched with as much interest, as the selection of Emil Paer as conductor of the Boston Symphony Orchestra. Not only the unrivaled reputation of this superb orchestral organization has been at stake depending upon Colonel Higginson's choice, but Boston's musical future seems to have been especially uncertain, depending in good part upon the provision made for a new music hall. Both subjects seem to have satisfied themselves entirely. Paer, of course, can once more dream of a peaceful and just spectacle with an air of extreme satisfaction and contentment.

It is not known how soon Herr Paul will come to this country, but it is hoped before the opening of the season of the Symphonies.

Emil Paul was born in Cernowitz, Austria, and is now about thirty-seven years old. He is a man of large physique. He received his musical education by studying the violin under Herr Müller, and composition under Herr Richter. His advancement was rapid, and soon he was playing first violin in the court opera in Vienna under Richter, and also under Strauss. He was promoted to the position of concertmaster to a marked degree that he was appointed leader at the Caisel, and his excellence there led to his promotion to the leadership of the court opera in Vienna. He has since then been concert-master at Mannheim, and there many years. Until Nikisch left Leipzig for America, when he succeeded Nikisch at Leipzig, where he now is. Paul has also played with success as a pianist.

Herr Paur has seemed to follow Nikisch with remarkable persistence. When the latter resigned the post of conductor of the Leipzig Opera House, to come to this country, Paur succeeded him, and the position he still retains. He now takes the place that Nikisch so successfully wielded for many years.

James M. North, the popular vocal teacher, has gone to his favorite resort, Minnesota, via the World's Fair, which he intends to see thoroughly.

Dr. J. W. Jackson, F. C. O., of 4054 Finney Ave., is meeting with much success in his classes in organ, piano, singing, harmony, etc., which, with his church position, keep him well occupied.

Miss Mand Nelson, of Denver, Colo., a promising young singer, has moved to St. Louis to take a five years' course of vocal instruction under Prof. Nelson, preparatory to operatic work on the stage.

Mrs. Mary Hogan Ludlum, of 534 1/2 Vandeventer Ave., the well-known and popular teacher of elocution, spent a very busy season. Mrs. Hogan Ludlum makes a specialty of the Delsarte system. In which she is singularly successful.

Miss Elaine Sutter, post-graduate of the Beethoven Conservatory and winner of the gold medal, receives pupils at her residence, 2802 Franklin Ave. Miss Sutter is a pianist and teacher of high attainments and is very successful in her work.

September the 1st, several finely fitted up music rooms. Mr. Kline has met with gratifying success during the past, and no efforts will be spared in giving pupils a thorough and conscientious course.

Miss Eugénie Dussuchal sang the "La Marseillaise" at the French Fete celebration at Koerner's Garden on the 14th ult. Miss Dussuchal has participated in the annual celebration for the past fourteen years, and her rendition of this immortal hymn on this occasion, as on every other, aroused the highest enthusiasm. Her singing was the feature of the evening.

C. Strassberger's musical institute, 2335 Warren St., has passed a most successful season. It offers thorough departments in piano and all string and military instruments. Mr. Strassberger, its energetic head, is a thorough musician and a self-made man. He has equipped the school with the best teachers, and spares no efforts to give pupils the best advantages. Lady pupils receive special attention. Catalogues are

August William Hoffmann, the well known young pianist and composer, sailed, via Red Star Line steamer from New York on the 12th ult., for Europe, where he will remain until Oct. 1. While in New York he was the guest of P. J. Gildemeester, of Gildemeester & Kroeger, and was entertained by him at the Manhattan Beach Hotel, Coney Island. Sousa's Band complimented the young composer by playing his new Spanish ballet, "Banditte." The audience applauded enthusiastically, demanding an encore.

Fritz Gelb, the young violin virtuoso of the Grand Opera House orchestra, played before Max Bendix, the concert master of the Thomas Orchestra, upon the occasion of his last visit here. Mr. Gelb's selection was Wieniawski's Concerto in F sharp minor, and his rendition of it completely ravished Mr. Bendix, who pronounced him an artist of high rank. Mr. Gelb has become quite a favorite and will give a concert here next November. He will also be heard in Bellville, where he was received with great enthusiasm last season in a concert under his own direction.

Nellie Strong's paper on "Teaching as an Art," read at the World's Fair, contained some good points. The essayist dila-
tated at length upon the teacher's duty towards the pupil,
maintaining that thoroughness should be insisted on from the
start: the establishment of grades in music classes and frequent

"Playing different pieces does not necessarily mean progress in music," said Miss Strong. "It all depends on how they are played." She deprecated the carelessness often shown by parents in selecting incompetent teachers for their children in early years, thinking to get good instructors when the children learn the first rudiments of music. "If a child is to have an incompetent teacher at all," she held, "employ such to finish the child's musical education, not to begin it. The first steps are the most important."

Faderewski has earned in London the distinction of being known as a "guinea man." With the exception of Rubinstein he is the only man whose performances command a guinea for seats in the stalls.

Camille Saint-Saëns, of Paris, and Dr. A. C. Mackenzie, of London will be the guests of the Expedition during September and October. The programme of Dr. Mackenzie will be given during a period of two weeks from Monday, September 11. The programmes will include his first performance of his new oratorio, "Bethlehem." Soloists already engaged for the new oratorio are Miss M. St. John, soprano, and Mr. J. W. "Concerts under the direction of M. Saint-Saëns will continue during three weeks from Monday, September 25. The programmes will include choral and orchestra works. M. Saint-Saëns will also give recitals in chamber music concerts, and will play the piano and harp.

Concert players looking for a beautiful and effective piano piece should have the "Alpine Storm," by Charles Kunkel, price \$1.00, or "Southern Jollifications," a typical plantation scene, by the same author, price 60 cents.

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Mr. Edward Lloyd gets \$10,000 for fifteen concerts at the World's Fair.

We do not see how any one can justly lay claim to musical classicity who doesn't understand harmony. No matter how well one may sing and play, he cannot fully comprehend the scope and meaning of his music if he has not a practical knowledge of harmony. Harmony is the base of all music, and one might as well expect to build a great structure upon a tottering foundation as to become a musician in the full sense without acquiring a thorough knowledge of harmony.

Charles T. Sisson, the popular salesman, a man with hundreds of friends and not an enemy, celebrated a centenary of his own in Chicago on June 29th. The call for this congress was met by three generations of Sissons from various parts of the country, who assembled at his residence in Woodlawn to celebrate the chief of the clan's birthday, and we need hardly inform our readers that music and painting were liberally represented for a pursuit of the arts is cultivated by various members of the Sisson family.—*Ada*.

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MUSIC IN THE REVIEW.

Patrons will please remember that all pieces appearing in the Review are direct from the originalist music makers, and are published in the Review in the best and most favorable form. They can be had by mail, by direct order, or direct of the publishers, Kunkel Brothers, 612 Olive street.

In a new biography of Rubinstein that has recently appeared in Germany, the following remark, attributed to him, is repeated: "When I first went to England and was young and could play, I used to perform to empty halls. Now that I am old and cannot play they all go wild over me and can't find a hall big enough for me."

The Pope has given his consent to the proposal that Maestro Mustafa, director of the choir of the Sistine chapel, and members of the choir, should sing the Mass and sing them during the progress of the Fair. This will be the first time that the choir, as a choir, will have sung outside the holy city.

Brigault, the famous Basco, was, it is said, so careful of his voice that when he was to sing, he would refrain from all speaking, writing what he might have to say. During the last thirty years of his life, he lived at the Evered House, New York. He usually took about three-quarters of an hour to reach the street from his room, pacing the halls for about fifteen minutes, then following in the corridor and vestibule until he became accustomed to the change in the temperature.

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4. It is provided with many notes, giving a choice of reading, some to simplify intricate passages, others to beautify and enrich the piece.
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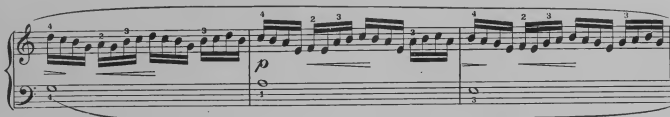
C. H. Döring, Op. 8.

Moderato $\text{♩} = 100$.

1. *mf*



p



f



dim. *pp*



1487-29

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TONLEITER UEBUNG.

(SCALE-STUDY)

(C major.)

Moderato. $\text{♩} = 120$.

2

The score is written for piano and consists of five systems. Each system has a treble and bass staff. The bass staff plays a continuous eighth-note scale pattern, primarily using the left hand, with fingering 5, 3, 1 and articulation marks. The treble staff contains chords and melodic lines, with some measures featuring a 5/4 time signature change. The piece concludes with a double bar line and repeat signs in the final measure of the fifth system.

TONLEITER UEBUNG.

5

(SCALE STUDY.)

(C major.)

Moderato. ♩ 120.



UEBUNG IN GEBROCHENEN ACCORDEN.

(STUDY IN BROKEN CHORDS.)

(In major.)

Allegro molto. ♩ = 120.

4. *mf*

The musical score is written for piano and consists of six systems. Each system contains a treble and bass staff. The bass staff has a continuous eighth-note accompaniment pattern. The treble staff contains broken chords and melodic lines. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. Dynamics include *mf*, *f*, and *ff*. The piece concludes with a double bar line and a repeat sign.

UEBUNG IN GEBROCHENEN ACCORDEN.

(STUDY IN BROKEN CHORDS.)

7

Allegro molto. $\text{♩} = 120.$

(D major.)

5. *mf*

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), indicating D major. The time signature is 2/4. The tempo is marked 'Allegro molto' with a metronome marking of 120 quarter notes per minute. The first system starts with a mezzo-forte (mf) dynamic. The melody in the right hand is composed of eighth-note patterns derived from broken chords, while the left hand provides harmonic support with sustained chords. Fingerings are indicated by numbers 1 through 5. The piece ends with a final cadence in the right hand.

WALDESBACHLEIN.

(FOREST BROOKLET.)

(C major.)

Andante $\text{♩} = 100$.

9

1 2 3 1 2 4 1 2 3 1 2 4 1 2 4

7. *mf* 3 1 2 3 6 3 2

1 2 4 1 2 4 1 2 4 1 2 4 1 2 3 1 2 4 4 3

p 6 4 3 2 15 1

1 2 3 1 2 3 1 2 4 1 2 4 1 2 4

p 3 5 1 4 2

1 2 3 1 2 4 1 2 4 1 2 4 1 2 4 1 2 3 1 2 3

f 4 6 3 4 6

1 2 4 1 2 4 1 2 3 1 2 4

3 2 1 3 6

1 2 3 1 2 4 1 2 4 1 3

5 3 1 2 4 6

1467-29

ZITTERNDE BLÄTTER. (TREMBLING LEAVES.)

Allegro. ♩ = 126.

(A flat major.)

8.

1 4 2 1 5 3 4 2 1 3 4 2

1 5 2 1 4 2 5 3 1 4 2 1 5 3 1 4 2 2 5 4 1 5 3 4 2 1 5 2

1 5 2 1 5 3 1 4 3 1 4 2 1 3 2 1 4 2 1 5 2 1 5 2

1 5 2 1 5 2 1 5 2 1 4 2 1 5 2 1 4 2 1 4 2 2 5 4

1 4 2 1 4 3 1 4 3 1 5 3 1 4 2

1 5 3 5 2 1 5 3 riten. 1 4 2

Ped. ✱

AUFSCHWUNG.

11

(SOARING.)

(C major.)

Allegro moderato. ♩ = 100.



DER ALTE HARFNER.

(THE OLD HARPIST.)

Molto vivace. ♩ = 160.

11.

The musical score is written for piano in 2/4 time. It begins with a treble staff and a bass staff. The key signature has one sharp (F#). The tempo is marked 'Molto vivace' with a tempo of 160 beats per minute. The score is divided into six systems. The first system starts with a treble staff and a bass staff. The second system continues the melody in the treble staff and the bass staff. The third system continues the melody in the treble staff and the bass staff. The fourth system continues the melody in the treble staff and the bass staff. The fifth system continues the melody in the treble staff and the bass staff. The sixth system continues the melody in the treble staff and the bass staff. The piece ends with a double bar line and a repeat sign.

FLUCHTIGE ZEIT. (FLEETING TIME.)

15

Allegro molto. ♩ - 138.

12

The musical score is written for piano and bass. The piano part is characterized by intricate, rapid sixteenth-note patterns, often with triplets and slurs. Fingering numbers (1-5) are indicated throughout. Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *f* (forte). The bass part consists of chords and single notes that complement the piano's melody. The score is divided into six systems, each containing a piano and a bass staff. The piece ends with a final cadence in the piano part.

HERBST KLAGEN.

(AUTUMNS LAMENT.)

Presto. $\text{♩} = 132$.

13.



WALDESGEFLUSTER.

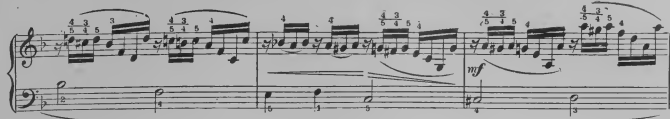
(WOODLAND MURMURINGS.)

Allegro non troppo. ♩ – 112.

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of five systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring complex rhythmic patterns, fingerings, and dynamic markings.

- System 1:** The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked *mf* *leggero*. The bass line is simple, with notes 1, 2, 3, and 4. The treble line features rapid sixteenth-note passages with fingerings 4 3 4 5 4 and 4 3 4 5 4.
- System 2:** The second system continues the treble line with similar sixteenth-note patterns. The bass line has notes 1, 2, and 3. The treble line includes fingerings 4 3 4 5 4 and 4 3 4 5 4.
- System 3:** The third system shows the treble line with notes 5 4 3 and 4 3 2. The bass line has notes 2 and 1. The treble line includes fingerings 4 3 4 5 4 and 4 3 4 5 4.
- System 4:** The fourth system features a treble line with notes 1, 2, 3, 4, and 5. The bass line has notes 1, 2, 3, 4, and 5. The treble line includes fingerings 4 3 4 5 4 and 4 3 4 5 4.
- System 5:** The fifth system shows the treble line with notes 1, 2, 3, 4, and 5. The bass line has notes 1, 2, 3, 4, and 5. The treble line includes fingerings 4 3 4 5 4 and 4 3 4 5 4.

The notation is highly detailed, featuring complex rhythmic patterns, fingerings, and dynamic markings. The piece concludes with a final chord in the bass line.



LIED OHNE WORTE.

(SONG WITHOUT WORDS.)

Moderato. 132.

15

Ped. ✱ Ped. ✱

Ped. ✱ Ped.

✱ Ped. ✱ Ped. ✱ Ped. ✱

Ped. ✱ Ped.

✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped.



EINE ERNSTE GESCHICHTE.

(A SERIOUS STORY)

Allegro assai. ♩ = 112.

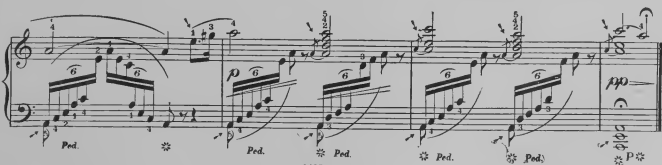
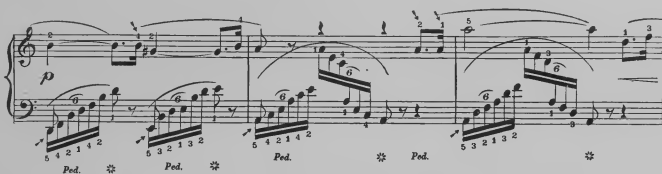
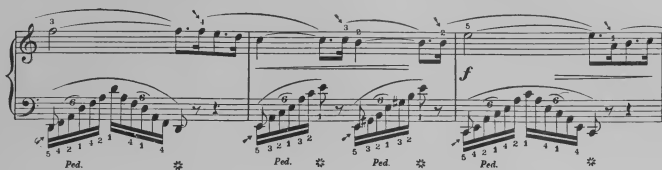
16. *f*

Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. * Ped. *

* Ped. * Ped. * Ped. *

* Ped. * Ped. *



SPINNERLIED.

(SPINNING SONG)

Moderato. ♩ = 72.

Il canto ben marcato.

17.

The musical score is written for piano. It features six systems of music, each with a treble and bass staff. The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The key signature has one flat (B-flat). The melody is primarily in the treble staff, with a steady eighth-note pattern. The bass staff provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks at the bottom of the bass staff. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' and 'mf'. The first system is numbered '17.' in the left margin.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a continuous eighth-note pattern. The bass staff has a sparse accompaniment with chords and single notes. Pedal markings (Ped.) are placed below the bass staff, separated by asterisks (*).

Second system of musical notation, continuing the piece. The treble staff continues with eighth-note patterns, and the bass staff provides harmonic support. Pedal markings (Ped.) are present below the bass staff.

Third system of musical notation. The treble staff shows a consistent eighth-note flow. The bass staff includes some rests and chords. Pedal markings (Ped.) are indicated below the bass staff.

Fourth system of musical notation. The treble staff continues with eighth-note patterns. The bass staff has a more active accompaniment. Pedal markings (Ped.) are placed below the bass staff.

Fifth system of musical notation. The treble staff continues with eighth-note patterns. The bass staff includes some rests and chords. Pedal markings (Ped.) are indicated below the bass staff.

Sixth system of musical notation, the final system on the page. It includes a treble and bass staff. The treble staff has some rests and chords. The bass staff continues with eighth-note patterns. Pedal markings (Ped.) are present below the bass staff. The system concludes with a double bar line and a final chord in the bass staff.

LIED DER SIRENE.

(MERMAID'S SONG.)

Allegro. ♩ = 144.

18. *leggero.*
ben marcato.
Ped.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Musical score for "The Rose Tree" (No. 100). The score is for a piano and a vocal soloist. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part features a complex, rhythmic melody with many triplets and sixteenth notes. The vocal part is a simple, melodic line. The score includes a "dtm." (diminuendo) marking and several "Ped." (pedal) markings. The tempo is marked "Allegretto".

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (5 4, 1 3, 5 2). Bass staff has a harmonic accompaniment. Pedal points are marked with a star and 'Ped.' below the staff. 'Lh.' is written above the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings (2, 1, 3, 4, 1, 2, 3, 4, 5). Bass staff has a harmonic accompaniment. Pedal points are marked with a star and 'Ped.' below the staff. 'Lh.' is written above the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings (3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Bass staff has a harmonic accompaniment. Pedal points are marked with a star and 'Ped.' below the staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Bass staff has a harmonic accompaniment. Pedal points are marked with a star and 'Ped.' below the staff.

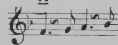
Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Bass staff has a harmonic accompaniment. Pedal points are marked with a star and 'Ped.' below the staff.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12). Bass staff has a harmonic accompaniment. Pedal points are marked with a star and 'Ped.' below the staff. The system ends with a double bar line and a star.


ROMANZE, ROMANCE

Adagio. ♩ = 120.

20.



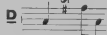
Haydn, Mozart, in fact all the old composers, expressed this measure as given here. The old masters were accustomed to use many abbreviations.



The sign  represents all the notes written out in full at **A**. Writers of the present day usually write their thoughts in full, thereby avoiding all possible misunderstanding of their intentions.

B To execute this turn nicely hold the wrist very loose, and prepare the movement of the fingers by bending the first finger (thumb) under the hand, so that its tip will be opposite the tip of the third finger, i. e., so that both the first and third fingers shall be above the key F, which the first finger (thumb) is to strike after the turn.

Be also very careful not to stop on the last note (E) of the turn. No break of motion must be noticed between E and F. These remarks apply to all similar cases.

C Do not make any break between C and D, continue very legato. To effect this, contract the hand so as to bring the first finger (thumb) and fifth finger close together, as if they were adjoining fingers.



Note at **A** applies here. The  under the  signifies that the lowest note of the turn is to be sharpened.



See note **A**.



1487-29

The musical score consists of five systems of staves. The first system begins with a treble clef and a key signature of one flat. It features rapid sixteenth-note passages with extensive fingerings (1-5) and slurs. A circled 'G' is marked in the bass line. The second system continues the rapid passages, with a circled 'H' in the treble line. The third system includes a 'rit.' (ritardando) marking and a 'Ped.' (pedal) instruction. The fourth system features a 'Ped.' instruction and a circled 'H'. The fifth system begins with the tempo marking 'tranquillo.' and includes a 'rit.' marking and a 'Ped.' instruction. The notation is dense with fingerings and slurs throughout.

C ♯ Hands that can reach a tenth will not strike this B from the wrist, but connect G and B legato.

H Give this B its full value. It must be kept down until the note of the same voice (C) is struck.

REMEMBER ME.

Romance.

Charles Mayer. Op. 134.

Lento con grazia $\text{♩} = 144$.

First system of musical notation. The piece is in 6/8 time, key of B-flat major. It begins with a piano (*p*) dynamic. The right hand features a melody with grace notes and fingerings (2, 4, 2, 4, 3, 4, 5, 3, 4, 5, 4, 2). The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. A star symbol is placed between the first and second measures.

Second system of musical notation. The tempo remains 'Lento con grazia'. The right hand continues the melody with increasing complexity, including a 'crescendo.' marking. The left hand accompaniment includes a 'Ped.' marking and a star symbol. A 'Ped.' marking is also present at the end of the system.

Third system of musical notation. The tempo changes to 'a tempo.' The right hand features a 'ritard.' (ritardando) marking and a 'crescendo.' marking. The left hand accompaniment includes a 'Ped.' marking and a star symbol. A 'Ped.' marking is also present at the end of the system.

Fourth system of musical notation. The tempo remains 'a tempo.' The right hand features a 'cres.' (crescendo) marking and a 'marcato' marking. The left hand accompaniment includes a 'Ped.' marking and a star symbol. A 'Ped.' marking is also present at the end of the system.

4

mp

3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

poco a poco dim - in - uen - do.

The musical score continues with a piano accompaniment. The right hand features a melodic line with various ornaments and slurs, while the left hand provides a harmonic foundation with chords and single notes. Pedal markings (Ped.) are placed below the left hand at several points. The score concludes with a final chord and a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The music is written for piano with a treble and bass clef. Fingerings are indicated by numbers 1-5. Pedal markings (Ped.) are placed below the bass staff at the beginning of measures 1, 3, 5, 7, and 8. A 'ff' (fortissimo) marking is placed above the final measure (measure 8).

Tempo primo.

dolce.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

con espressione ed appassionato,
a tempo. Il canto marcato

5

rit. *dim.* *crescendo.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * P Ped. * Ped.

f marcato. poco a poco riten.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

e dimn. - 1. 2. con grazia.

dolce. *dolce.*

* Ped. * P * P * P * P * P * Ped. * Ped. * Ped. * Ped.

8. poco morendo ritenuto.

dim. *rit.* *pp* a tempo. *pp*

Ped. * Ped. * P * P * P * P * P * Ped. * Ped. * Ped. * Ped.

8. smorz. *pp*

* Ped.

LUCREZIA BORGIA.

Donizetti.

Carl Sidus Op.134.

Allegretto ♩ = 80.

Secondo.

The musical score is written for piano in 6/8 time. It consists of five systems of music. The first system is marked *Allegretto* with a tempo of 80 beats per minute. The second system is marked *Secondo*. The third system includes markings for *rit* (ritardando), *lento* (slow), and *a tempo*. The fourth system includes markings for *f* (forte) and *mf* (mezzo-forte). The fifth system continues the piano accompaniment. The score is written for piano with a grand staff (treble and bass clefs).

LUGREZIA BORGIA.

3

Donizetti.

Carl Sidus Op.131.

Allegretto $\text{♩} = 80$.

Primo.

4

Secondo.





Larghetto 126



6 Waltz ♩ = 88.

Secondo.

First system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte) and *f* (forte).

Second system of musical notation. Treble and bass staves.

Third system of musical notation. Treble and bass staves. Dynamics: *f* (forte), *p* (piano), *mf* (mezzo-forte).

Fourth system of musical notation. Treble and bass staves. Dynamics: *cen* (crescendo), *do.* (diminuendo).

Fifth system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo).

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo), *f* (forte).

Waltz J.-88.

Primo.

First system of musical notation. Treble and bass staves. Treble staff has a key signature of one flat (B-flat) and a 3/4 time signature. The music begins with a *mf* (mezzo-forte) dynamic. The bass staff has a key signature of one flat and a 3/4 time signature. The music begins with a *mf* dynamic. Both staves feature numerous fingerings indicated by numbers 1-5. The system concludes with a *f* (forte) dynamic.

Second system of musical notation. Treble and bass staves. The treble staff continues with the melody, featuring a *cres.* (crescendo) marking. The bass staff continues with the accompaniment. The system concludes with a *f* dynamic.

Third system of musical notation. Treble and bass staves. The treble staff features a *f* dynamic. The bass staff features a *p* (piano) dynamic. The system concludes with a *mf* dynamic.

Fourth system of musical notation. Treble and bass staves. The treble staff features a *cres.* marking. The bass staff features a *cres.* marking. The system concludes with a *do.* marking.

Fifth system of musical notation. Treble and bass staves. The treble staff features a *ff* (fortissimo) dynamic. The bass staff features a *ff* dynamic. The system concludes with a *ff* dynamic.

Sixth system of musical notation. Treble and bass staves. The treble staff features a *ff* dynamic. The bass staff features a *ff* dynamic. The system concludes with a *ff* dynamic.

*-N.B. Play C. instead of A. when the piano possesses the high C.

BIRDS IN THE NIGHT.

Words by Lionel H. Lewin.

Arthur S. Sullivan.

Andante, ma non troppo lento ♩-63.

mf dolce.

P * P * P * Ped. * P * P * P * Ped. * P * P * P * P *

1. Birds in the night that soft-ly call, Winds in the night that strangely sigh,
2. Life may be sad for us that wake, Sleep lit-tle bird, and dream not why

Ped. *

1. Come to me, help me, one and all And murmur, murmur, murmur, murmur ba - by's...
2. Soon is the sleep but God can break When an-gels... whis-per, whis-per an-gels whis - per

Ped. * Ped. * P * P * P * P *

1. lul - la - by, Lul-la - by,..... Lul-la - by,..... Lul-la lul-la lul-la lul-la lul-la -
2. lul - la - by, Lul-la - by,..... Lul-la - by,..... Lul-la lul-la lul-la lul-la lul-la -

* P * P * P * P * P * P * P * P * P * P *

1-2. by, Lul-la by ba-by, While the hours run, Fair may the day be :

mf *rall.* *mp*

P *♯P* *♯P* *P* *♯* *P* *♯P* *P*

When night is done, Lul-la by ba-by, While the hours run, Lul-la by, Lul-la by, Lul-la-

mf *mp*

♯ *♯* *♯* *P* *♯* *P* *♯* *P* *♯*

by, Lul-la by, Lul-la by,

mf *mp*

P *♯P* *♯P* *P* *♯* *P* *♯P* *P* *♯* *P* *♯P* *P* *♯*

1. 2.

mf

P *♯P* *♯P* *P* *♯* *P* *♯P* *P* *♯* *P* *♯P* *P* *♯*

1028-2

BONNIE MARY OF ARGYLE.

Words by C. Jefferys.

S. Nelson.

Andantino. ♩ = 72

1. I have heard the ma - vis singing His
 2. Tho' thy voice may lose its sweetness, And thine

1. love song to the morn; I have seen the dew - drop clinging To the
 2. eye its bright - ness too; Tho' thy step may lack its fleetness, And thy

1. rose just new - ly born: But a sweet - er song has cheer'd me, At the
 2. hair its sun - ny hue: Still to me wilt thou be dear - er Than

983-2

1. eve - ning's gen - tle close; And I've seen an eye still brighter Than the
 2. all the world shall own; I have lov'd thee for thy beau - ty, But

crs.

Ped. * Ped. * Ped.

1. dew - drop on the rose: 'Twas thy voice, my gen - tle Ma - ry; And thine
 2. not for that a - lone: I have sought thy heart, dear Ma - ry, And its

Ped. * Ped. * Ped. * Ped. *

1. art - less win - ning smile, That made this world an E - - - den, Bonnie
 2. goodness was the wile That has made thee mine for ev - - - er, Bonnie.

Ped. * Ped. * Ped. * Ped. *

1. Ma - ry of Ar - gyle.
 2. Ma - ry of Ar - gyle.

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

AGAIN I HEAR MY MOTHER SING.

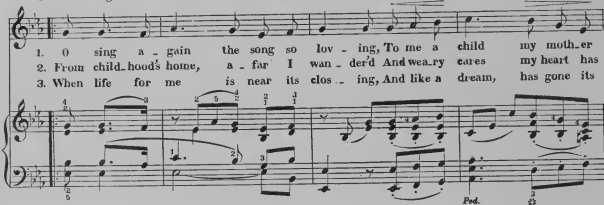
(WAS MIR ALS KIND DIE MUTTER SANG.)

C. Bohm.

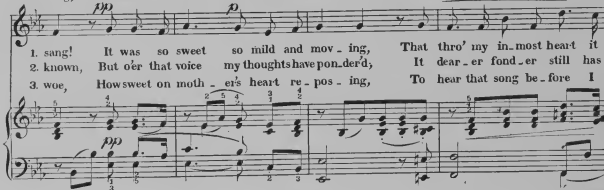
Moderato assai. ♩ = 100



3. Und will in mei - ner letz - ten Stun - de er - lö - schen mei - nes Le - bens
 2. Vom Fa - ter - haus an fer - ne Stran - de trieb mich das bit - ter bö - se
 1. O sing noch ein - mal mir die Wei - se die mir als Kind die Mut - ter



3. Stern, dann hört'ich wohl aus dei - nem Man - de o Mut - ter je - ne Wei - se
 2. Muss, doch klang mir aus dem Hei - math - lan - de oft uto - der je - ner Lie - bes.
 1. sang, die mir so süß, so mild und lei - se bis in die tief - ste See - le



3. gern. Dort o - ben in den Ster - nen - lan - de wo e - wig Frie - de³
 2. gruss. End kränk - te mich der Men - schen Tü - cke! mir raubt sie nicht mein
 1. drung. In bö - ser Zeit in ban - gen Stun - den war sie mein be - ster

1. rang! In lone - ly hours in pain and sad - ness, She was my true - est
 2. grown! The world for me tho' dark with trou - ble, Still had some joy in
 3. go! Ah! far a - bove the stars, soft shin - ing, Where ev - 'ry joy doth

3. lacht, da' hör' ich je - nes Lie - bes Klang das mir als Kind die Mut - ter
 2. Glück, wenn in der Brust das Lied er - klang war mir's als wenn die Mut - ter
 1. Freund, wenn in der *tranquillo*

1. friend; When thro' my soul that strain doth ring, A - gain I hear my moth - er
 2. store; When thro' my soul that strain did ring, A - gain I heard my moth - er
 3. dwell, I there shall hear those ech - oes ring, A - gain I'll hear my moth - er

3. sing, da' hör' ich je - nes Lie - bes Klang, das mir als
 2. sing, wenn in der Brust das Lied er - klang, war mir's als

1. sing! When thro' my soul that strain doth ring, A - gain I
 2. sing! When thro' my soul that strain did ring, A - gain I
 3. sing! I there shall hear those ech - oes ring, A - gain I'll

3. Kind die Mut - ter sang.
 1. 2. wenn die Mut - ter sang.

1. hear my moth - er sing! *allegro*
 2. heard my moth - er sing!
 3. hear my moth - er sing!

DEUTSCHER TANZ.

GERMAN DANCE.

Frei bearbeitet von Isidor Seiss.

Ludwig van Beethoven.

Allegro moderato. ♩ = 66.
Maestoso.

The musical score is written for piano and bass. It begins with a treble and bass staff. The first system includes a 'Ped.' marking. The second system includes a 'ben marcato.' marking. The third system includes a 'sempre.' marking and a 'Ped.' marking. The fourth system includes a 'Ped.' marking. The fifth system includes a 'Ped.' marking and a '1. 2.' marking. The score concludes with a double bar line and a repeat sign.

p dolce.

Ped. *

Ped. *

ben marcato.

Ped. *

sempre f.

Ped. *

p dolce.

Ped. *

Rit. molto.

Ped. *

First system of musical notation, piano score. The right hand plays chords and the left hand plays a continuous eighth-note pattern. The tempo/mood is marked *ben marcato*.

ben marcato.

Second system of musical notation, piano score. The right hand features a melodic line with slurs and accents, while the left hand continues the eighth-note pattern. The tempo/mood is marked *sempre f*. Pedal points are indicated below the left hand.

sempre f

Ped.

Third system of musical notation, piano score. The right hand has a melodic line with slurs and accents, and the left hand continues the eighth-note pattern. The tempo/mood is marked *f*. Pedal points are indicated below the left hand.

f

Ped.

Fourth system of musical notation, piano score. The right hand has a melodic line with slurs and accents, and the left hand continues the eighth-note pattern. The tempo/mood is marked *p dolce*. Pedal points are indicated below the left hand.

p dolce

Ped.

Fifth system of musical notation, piano score. The right hand has a melodic line with slurs and accents, and the left hand continues the eighth-note pattern. The tempo/mood is marked *cresc.*. Pedal points are indicated below the left hand.

cresc.

Ped.

Sixth system of musical notation, piano score. The right hand has a melodic line with slurs and accents, and the left hand continues the eighth-note pattern. The tempo/mood is marked *ff*. Pedal points are indicated below the left hand.

ff

Ped.

C. G. CONN'S

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